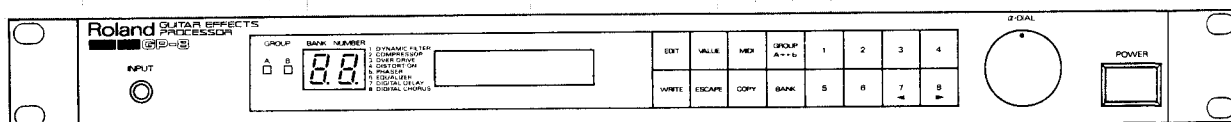




MIDI

GUITAR EFFECTS PROCESSOR GP-8

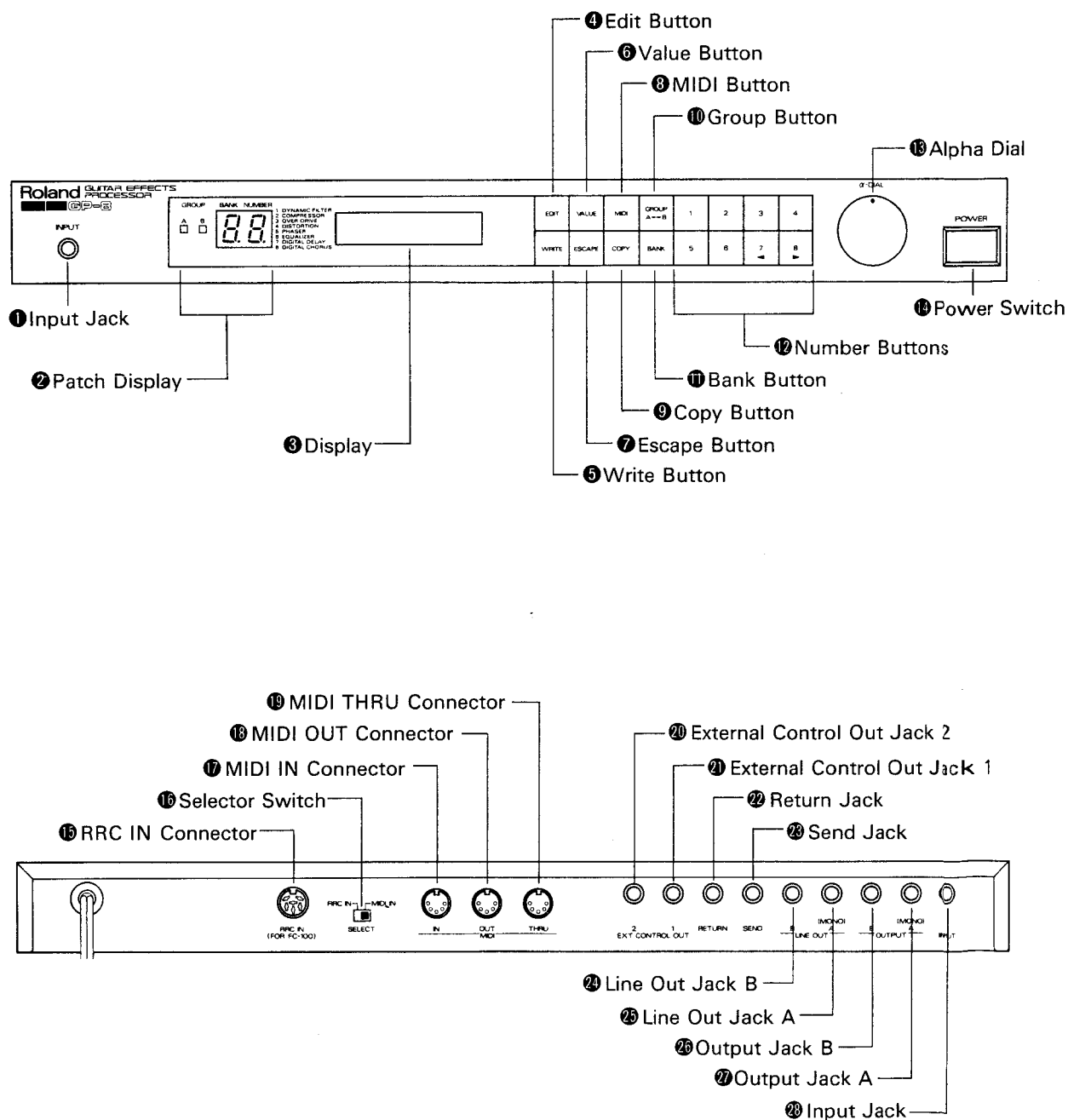
Owner's Manual



◇ IMPORTANT NOTES ◇

- The appropriate power supply for this unit is shown on its name plate. Please make sure that the line voltage in your country meets the requirement.
- Before setting up this unit with other devices, turn this unit and all the other units off.
- If the unit is not to be used for a long period of time, unplug the cord from the socket.
- Operating this device near a neon or fluorescent lamp may cause noise interference. If so, change the angle or the position of the device.
- Avoid using this device in extreme heat, humidity or where it may be affected by dust.
- Please avoid placing or dropping anything heavy on the power cable.
- Use mild detergent for cleaning. Do not use solvents such as thinner.
- The GP-8 features a memory back-up system that retains the data even when switched off. **The battery that supports the back-up circuit should be replaced every five years.** Call Roland for the battery replacement. (The first replacement may be required before five years, depending on how much time had passed before you purchased the device.)
- To avoid accidental erasure or loss of data, please record it in an external MIDI device (MC-500) or make memo of the effect programs. If it happens to be erased while the device is being repaired, there is no way of restoring it.
- It is normal for this device to become warm while it is being operated.
- Do not attempt to disassemble this unit unless you are an authorized Roland Service Center.
- **About five seconds after the unit is turned on, the muting circuit functions therefore no effect sound is heard.**

PANEL DESCRIPTION



The GP-8 is a versatile effect device that includes eight different effects. To make the best use of the GP-8, please read the owner's manual carefully.

FEATURES

- The GP-8's memory capacity allows to store the ON/OFF of the eight built-in effects and up to 128 different effect programs.
- Each effect program can be named within 16 letters.
- Owing to the output jack that features guitar amplifier's characteristic, the GP-8 can be directly connected to a mixer, therefore, is extremely useful for live performance and multitrack recording.
- The GP-8 can even turn on or off the effect of the non-MIDI effect device connected to the GP-8.
- Having the MIDI connectors, the GP-8 can control the external MIDI device and also be controlled by it. And more, the effect programs of the GP-8 can be recorded in a MIDI sequencer.
- Using the optional foot controller FC-100, you can change effect programs easier and quicker. The expression pedal EV-5 even makes it possible to change the value of the effect setting. A tuning unit may be used for speedy tuning.

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1 OUTLINE OF THE GP-8

The Roland Guitar Effects Processor GP-8 is a versatile effect device which includes eight effect units. The GP-8 can remember whether each of the eight effects is on or off and how each effect is programmed.

The GP-8's memory capacity can retain up to 128 effect programs which can be recalled at any time you like. 128 different effect programs are preprogrammed in the GP-8 from the manufacturer.

Memory Locations of the 128 effect programs.....

The 128 effect programs reside separately in 128 locations. Each location is represented with Group A or B, Bank 1 to 8 and Number 1 to 8. For instance, a location of Group A, Bank 3 and Number 5 is represented as A-3-5. In this manual we call the effect program or the location where an effect program is stored a **PATCH**.

To make a desired effect sound.....

First, select the effect program you do not mind erasing. Then turn on the effects you wish to use and set the **parameters** which compose each effect, making desired effect sound.

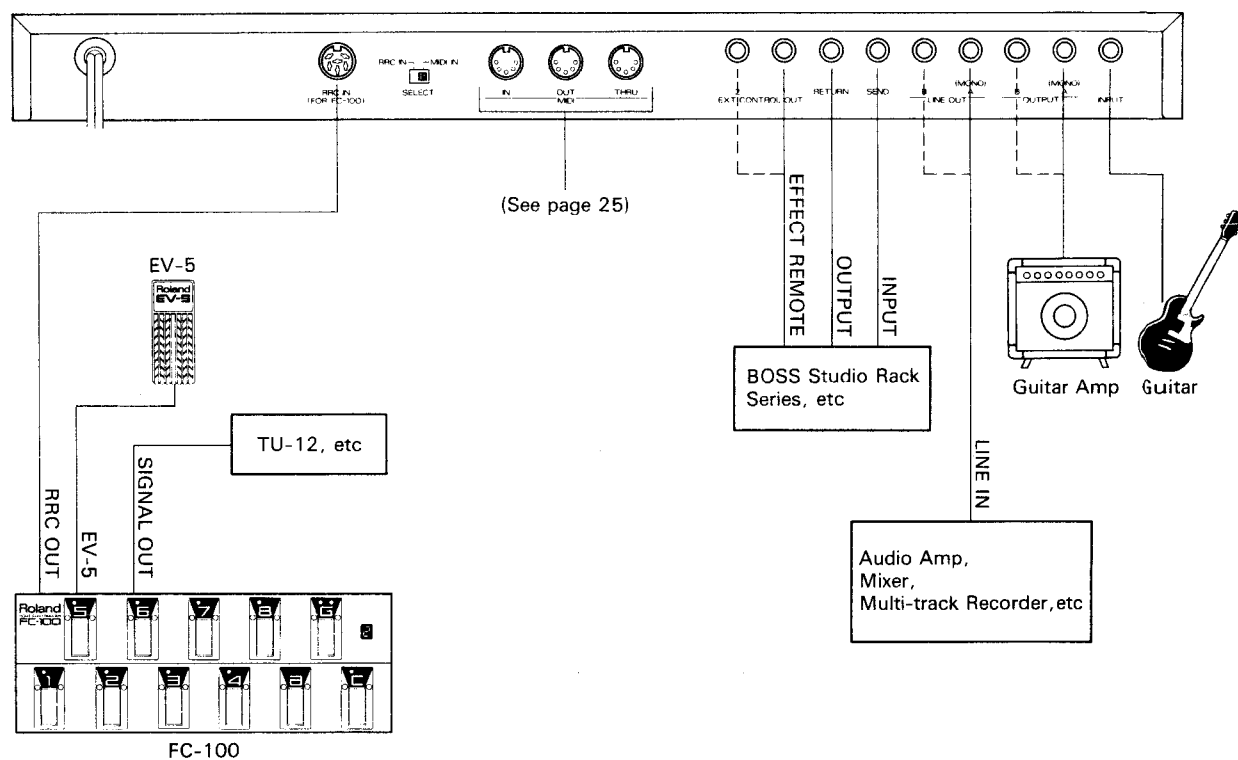
To write the effect program into memory.....

The effect program you have made is not automatically written into memory; it will be erased if the unit is turned off or other effect program is recalled, unless an appropriate writing procedure is taken. Once it is written in memory, it can be recalled at any time you like.

2 CONNECTION

*Before connecting or disconnecting cords,
be sure all the units are turned off.

《GP-8 Rear Panel》



*Two Input Jacks are provided with the GP-8, one on the front panel and another on the rear panel. The Input Jack on the front panel has the priority to that on the rear panel; when the one on the front panel is used, the one on the rear panel does not work.

*For monaural connection, please use the Output Jack A.

*When connecting the FC-100 to the GP-8, set the Selector Switch on each rear panel as shown below:

GP-8 → RRC IN
FC-100 → MODE 1

*Do not connect any other device but the FC-100 to the RRC IN Connector on the GP-8, and be sure to insert the FC-100 securely until the connector is locked.

3 OPERATION

Make sure that the GP-8 is correctly and securely connected to the external devices such as an amplifier and mixer. Then switch it on, and it will be ready to work in a few seconds.

1. PATCH SELECTION

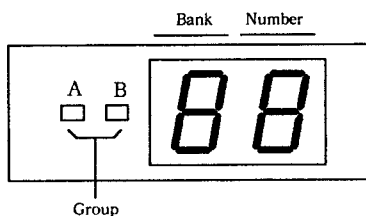
The GP-8 can store up to 128 different Patches. A Patch data includes which ones of the built-in effect units are turned on and how the effects are set.

A Patch is represented by a combination of **Group** (A or B), **Bank** (1 - 8) and **Number** (1 - 8) and can be called easily during live performance.

		Group A							
Bank	Number	1	2	3	4	5	6	7	8
	1								
2									
3									
4									
5									
6									
7									
8									

		Group B							
Bank	Number	1	2	3	4	5	6	7	8
	1								
2									
3									
4									
5									
6									
7									
8									

 : Group A, Bank 6, Number 6
 : Group B, Bank 4, Number 3



The GP-8 defaults to Group A, Bank 1 and Number 1 when switched on.

3 OPERATION

Make sure that the GP-8 is correctly and securely connected to the external devices such as an amplifier and mixer. Then switch it on, and it will be ready to work in a few seconds.

1. PATCH SELECTION

The GP-8 can store up to 128 different Patches. A Patch data includes which ones of the built-in effect units are turned on and how the effects are set.

A Patch is represented by a combination of **Group** (A or B), **Bank** (1 - 8) and **Number** (1 - 8) and can be called easily during live performance.

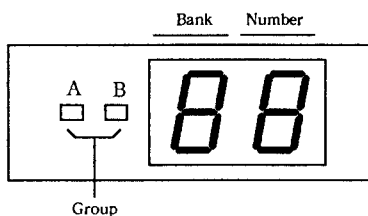
Group A	
Number	
Bank	1 2 3 4 5 6 7 8
1	
2	
3	
4	
5	
6	
7	
8	

Group B	
Number	
Bank	1 2 3 4 5 6 7 8
1	
2	
3	
4	
5	
6	
7	
8	



: Group A, Bank 6, Number 6

: Group B, Bank 4, Number 3

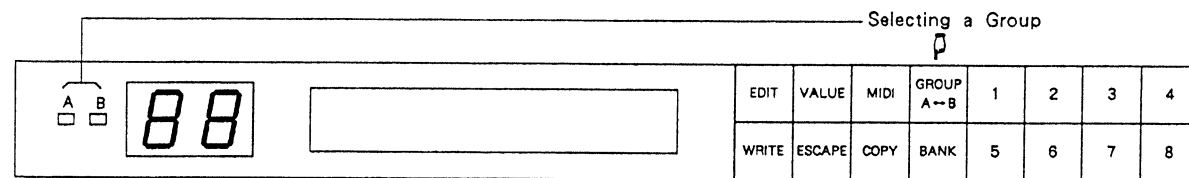


The GP-8 defaults to Group A, Bank 1 and Number 1 when switched on.

a. Patch Selection with the Front Panel.

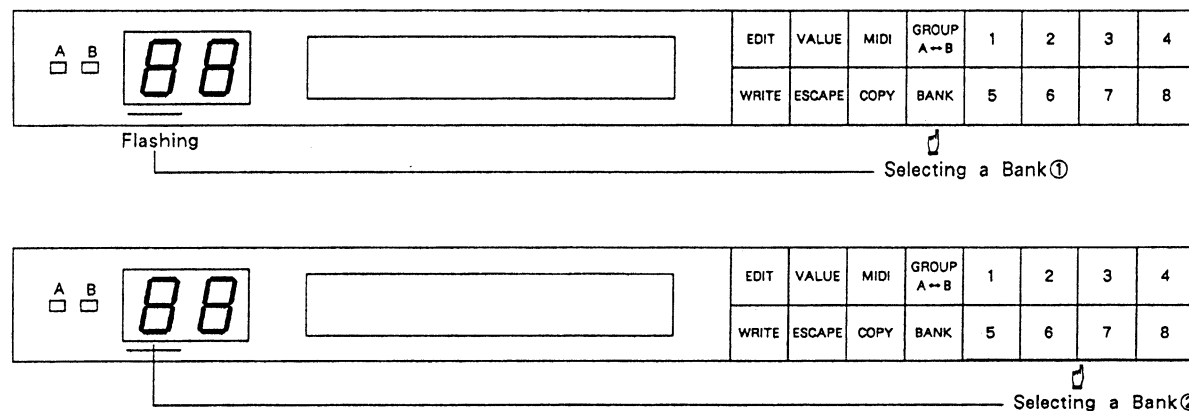
1) Selecting a Group

Select the Group of a Patch you want by pushing the Group Button. Each time you push the button, Group A and B are alternately selected.



2) Selecting a Bank

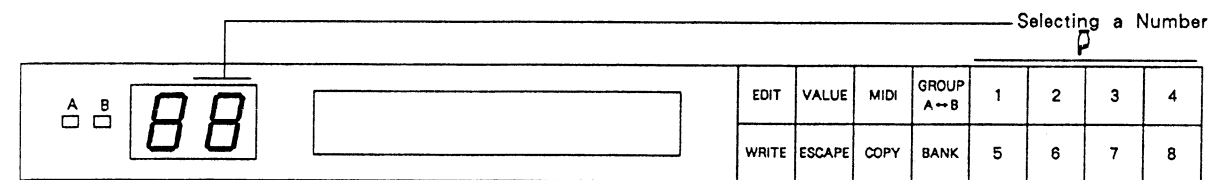
Push the Bank Button, and the Patch Display (of the Bank indication) will flash. Then push the Number Button (1 - 8) to select a Bank you want.



*To cancel the Bank selecting mode, simply push the Bank Button again while the Bank section in the Patch Display is still flashing.

3) Selecting a Number

Push the corresponding Number Button to select a desired Number (1-8).



b. Patch Selection with a Foot Controller

By connecting the optional Foot Controller FC-100, you can select a Patch with the pedal operation.

How to select a Patch with a Foot Controller is exactly the same as by using the buttons on the front panel of the GP-8. (For the detailed explanation, refer to the FC-100's owner's manual.)

*When the FC-100 is connected to the GP-8, the Display of the FC-100 shows Group A, Bank 1 and Number 1, but this has nothing to do with the actual Patch number of the GP-8. The Display will change to the correct Patch number when a new Patch is selected with the FC-100. Selecting a Patch with the buttons on the GP-8 does not affect the Display of the FC-100.

*See page 14 for the detailed explanation on how to use the control pedal of the FC-100.

2. EDITING A PATCH

Different from the past effect units, the GP-8 does not have tangible knobs and switches that serve for adjusting the effect setting. Instead, it features the Display Windows and the Alpha Dial which allow you to call each parameter of the effect and set the value.

a. Selecting Effects and Editing the Parameters

1) Selecting a Patch

To edit an existing Patch :

Select the Patch to be edited.

To program a Patch from scratch :

Select the Patch which you do not mind erasing.

2) Selecting Effects

There are eight different effect units built in the GP-8. Turn on the effects which you wish to use as shown on page 11.

Each effect unit has a number (1-8). By pushing the corresponding Number Button, select the effects to be used. Each time you push the Number Button, the corresponding effect is alternately turned on and off.

*It is possible to turn all the eight effects on at the same time, but the Compressor, Distortion and Over Drive may cause noise or oscillation because they have high levels of gains.

3) Setting Parameters

Rotate the Alpha Dial, and the parameters of the selected effect will be shown in the Display sequentially.

*For the detailed explanation on each parameter, see page 16 "4 PARAMETER TABLE".

As shown in the picture on page 12, set each parameter to make a desired effect sound.

b. Writing into Memory

The edited Patch does not automatically rewrite the previous Patch, therefore will be erased when the unit is turned off or the Escape Button is pressed. To retain the edited data, write it into memory as shown in the picture on page 12.

c. Renaming a Patch

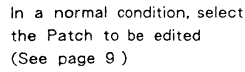
Each Patch has a name within 16 letters. (See page 13.) When you have finished editing a Patch, you may wish to change the name.

d. Copying a Patch

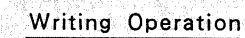
A Patch (Source Patch) can be copied to the other location (Destination Patch). (See the picture on page 13.)

*It is not possible to assign a destination Patch by using an external device such as a foot controller.

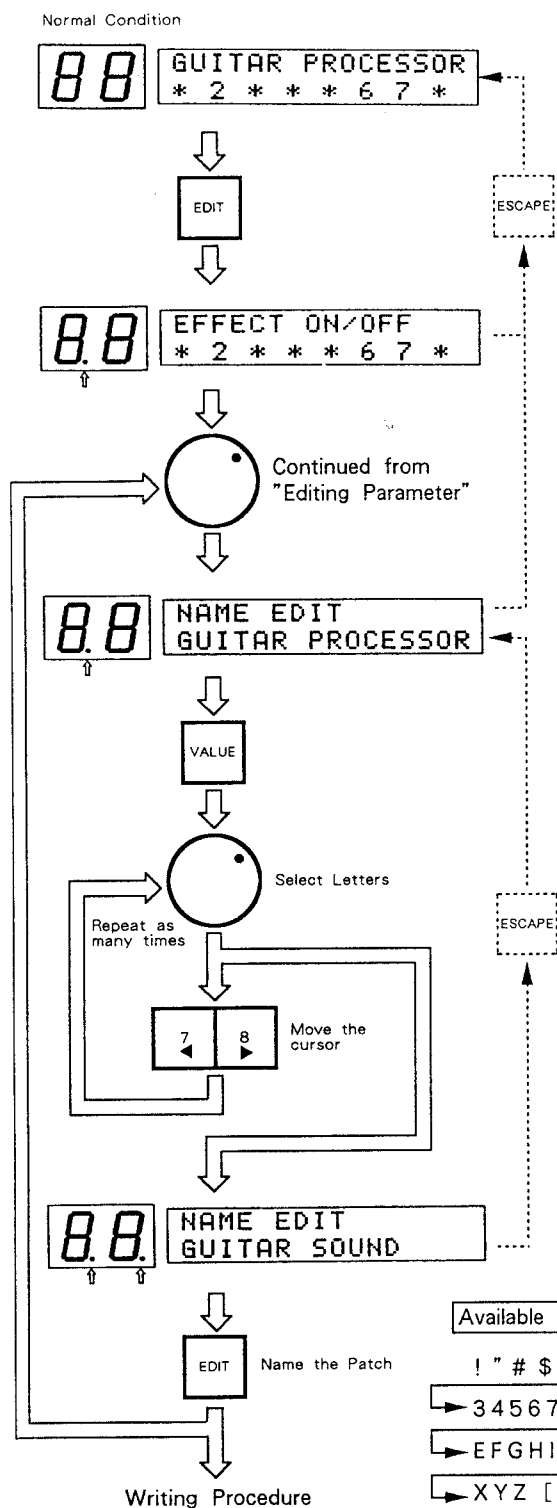
GP-8 Basic Operation Table



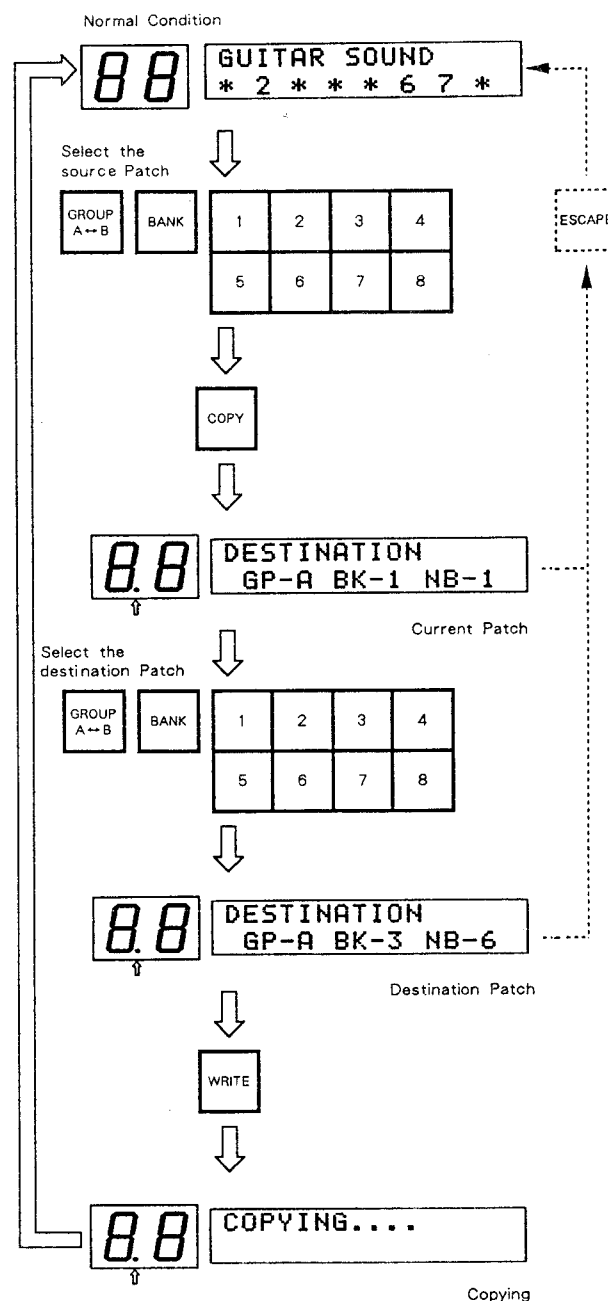
Effect	Parameter		Page
1. DYNAMIC FILTER	SENS	Sensitivity	16
	CUTOFF FREQ	Cutoff Frequency	
	Q	Q Control	
	DOWN/UP	Down/Up	
2. COMPRESSOR	ATTACK	Attack	17
	SUSTAIN	Sustain Time	
3. TURBO OVER DRIVE	TONE	Tone	18
	DRIVE	Drive	
	TURBO OFF/ON	Turbo Off/On	
4. DISTORTION	TONE	Tone	19
	DIST	Distortion	
5. PHASER	RATE	Rate	20
	DEPTH	Depth	
	RESONANCE	Resonance	
6. EQUALIZER	HI LEVEL	High Level	21
	MID LEVEL	Middle Level	
	LO LEVEL	Low Level	
	OUT LEVEL	Output Level	
7. DIGITAL DELAY	E.LEVEL	Effect Level	22
	DELAY TIME	Delay Time	
	F.BACK	Feedback	
8. DIGITAL CHORUS	RATE	Rate	23
	DEPTH	Depth	
	E.LEVEL	Effect Level	
	PRE DELAY	Pre Delay	
	F.BACK	Feedback	
	MASTER VOLUME	Master Volume	24
	EV-5 PARAMETER	EV-5 Parameter	
	EXT CONTROL OUT1	External Control Output 1	
	EXT CONTROL OUT2	External Control Output 2	
	NAME EDIT	Name Edit	



Renaming a Patch



Copying a Patch



3. USING A FOOT CONTROLLER

Using the optional foot controller FC-100, you can change Patches without reaching out your hands. This is the function effectively used during live performance. (See page 9.)

a. Using a Control Pedal

While the control pedal is being pressed, the Control Indicator is lit, and there is no signal sent from the Output Jack A or B or the Line Out Jack A or B. When the guitar is not being played, pressing the pedal can deaden the noise picked up by the guitar's pickups. Also, when tuning through the Tuner Out, quick tuning can be performed by pressing the pedal instead of using an amplifier. Pushing the pedal once again or selecting a Patch with the Number Pedals will leave this mode.

b. Using an Expression Pedal

Using the Expression Pedal EV-5, variation of the effect sounds will be widened. The parameter selected in "EV-5 PARAMETER" on page 12 can be changed with the EV-5. You can select any of the parameters included in the turned-on effects and the Master Volume.

* When "Pre-delay" of Chorus is selected, noise may be generated by changing the volume.

When the EV-5 is fully pressed down, the value of the parameter is its maximum. When the pedal is returned to its original position (lifted), the value is equal to the Minimum Volume of the EV-5.

c. Signal Output for a Tuner

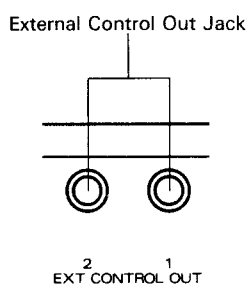
Through the Tuner Signal Output Jack on the FC-100, guitar signal for tuning is constantly sent, so that you will be able to tune your guitar at any time.

***The Signal Output Jack is strictly for connecting a tuner; do not connect any other device such as an amplifier.**

***How to connect an Expression Pedal and a tuner is shown in "CONNECTION" on page 7.**

4. OTHER FUNCTIONS

a. ON/OFF of the External Device



The GP-8 has two ON/OFF controlling system for external devices; External Control Outputs 1 and 2. These two allow to turn on or off the effect of non-MIDI devices.

*Use a Roland or BOSS effect device whose effect can be turned on or off by a foot switch (e.g. FS-1, BOSS FS-5L).

As shown in the picture on page 12, set the External Control Out to ON or OFF in each Patch.

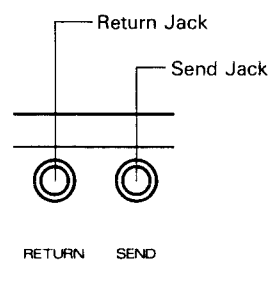
*How to connect the GP-8 and the external devices is shown in "CONNECTION" on page 7.

*When the DEP-3, DEP-5 or SRV-2000 is used with the GP-8, Effect ON/OFF display on the GP-8 is wrong. i.e. when the Effect is on, the display shows OFF, and vice versa.

*Internal Relay mode is as shown below.

Effect ON	Effect OFF
Relay Open	Relay Short

b. Send/Return

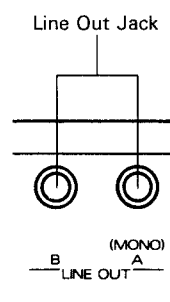


An external device such as an effect unit can be connected between the Equalizer and the Digital Delay.

*It is more effective to use both of the External Control Outputs 1 and 2.

*How to connect the GP-8 and the external device is shown in "CONNECTION" on page 7.

c. Line Out



The Line Out Jacks A and B are the output jacks featuring the characteristic of an amplifier. To these jacks, a device such as an amplifier can be directly connected. This, therefore, is extremely effective for live performance and multitrack recording.

*How to connect to the Line Out Jacks is shown in "CONNECTION" on page 7.

4 PARAMETER TABLE

The effect sound of the GP-8 is determined by the parameters of each effect. The following are the description on the parameters.

1. DYNAMIC FILTER Dynamic Filter

Feature: This changes the cutoff frequency of the filter depending on the intensity of the picking. Therefore, it produces a mild wah effect.

● SENS (Sensitivity)

This adjusts the sensitivity of picking.

PARAMETER	VALUE
SENS	0~100

Higher value increases the sensitivity.

● CUTOFF FREQ (Cutoff Frequency)

This adjusts the cutoff frequency of the filter.

PARAMETER	VALUE
CUTOFF FREQ	0~100

Higher value increases the frequency.

● Q (Q Control)

This controls the characteristic of the filter.

PARAMETER	VALUE
Q	0~100

Higher value makes the filter more characteristic.

● DOWN/UP

This sets how the input level affects the filter.

PARAMETER	VALUE
UP/DOWN	DOWN↔UP

DOWN=Higher input level decreases the cutoff frequency.

UP =Higher input level increases the cutoff frequency.

2.COMPRESSOR

Compressor

Feature: This effect makes long sustain by cutting higher input and boosting lower input.

● ATTACK

This adjusts the intensity of picking attack.

PARAMETER	VALUE
ATTACK	0~100

Higher value applies attack to each note even in quicker playing manner, producing a clear sound.

● SUSTAIN

This adjusts the sustain time.

PARAMETER	VALUE
SUSTAIN	0~100

Higher value increases the sustain time. At a very low value, effect only cuts the higher input, therefore works like a limiter.

3.OVER DRIVE

Turbo Over Drive

Feature: This is an overdrive that can faithfully express subtle nuance of the player and the picking strength, and more, it functions as a distortion.

●TONE

This controls the timbre of sound.

PARAMETER
TONE

VALUE
0~100

Higher value emphasizes higher frequencies.

●DRIVE

This adjusts the intensity of the overdrive effect.

PARAMETER
DRIVE

VALUE
0~100

Higher value deepens the effect.

●TURBO OFF/ON

This selects either of the two overdrive effects.

PARAMETER
TURBO

VALUE
OFF↔ON

OFF=Usual fine overdrive sound can be obtained.
ON =New type overdrive sound as powerful as distortion.

GP-8 プリセット・セッティング(グループB)/GP-8 PRESET SETTING(GroupB)

*工場出荷時には以下の設定が記憶されています。/ *The GP-8's parameters are set as shown below at the manufacturer.

G-B-N	NAME	D.FILTER				COMP		TURBO OD			DIST		PHASER			EQUARIZER				D.DELAY			DIGITAL CHORUS								
		SNS	FREQ	Q	UD	ATK	SUS	TON	DRV	T	TON	DST	RAT	DEP	RES	HI	MID	LOW	OUT	LEV	DTIM	FBK	RAT	DEP	LEV	PRE	FBK	MST	EV	EX1	EX2
		①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱	⑲	⑳	㉑	㉒	㉓	㉔	㉕	㉖	㉗			
B-1-1	Dynamic Filter	100	35	69	U	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	70	—	×	×	
B-1-2	Compressor	—	—	—	—	100	71	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	44	—	×	×		
B-1-3	Turbo Over Drive	—	—	—	—	—	—	66	92	○	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	30	—	×	×		
B-1-4	Distortion	—	—	—	—	—	—	—	—	—	53	95	—	—	—	—	—	—	—	—	—	—	—	—	—	48	—	×	×		
B-1-5	Phaser	—	—	—	—	—	—	—	—	—	—	—	40	60	100	—	—	—	—	—	—	—	—	—	—	70	—	×	×		
B-1-6	Short Delay	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	68	125	49	—	—	—	75	—	×	×		
B-1-7	Tight Double	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	100	40	55	—	—	—	70	—	×	×		
B-1-8	Long Delay	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	82	815	50	—	—	—	70	—	×	×		
B-2-1	Slapback Echo	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	59	300	42	—	—	—	70	—	×	×		
B-2-2	Digital Chorus	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	38	58	100	35	0	65	—	×	×
B-2-3	Vibrato	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	78	100	100	35	0	65	—	×	×
B-2-4	Flange	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	14	7	100	2	80	60	—	×	×
B-2-5	Wah Pedal (EV5)	0	95	100	U	100	29	—	—	—	—	—	—	—	—	20	12	0	100	49	257	52	—	—	—	59	②	×	×		
B-2-6	Phaser Rate (EV5)	—	—	—	—	100	38	—	—	—	—	—	70	52	80	20	6	-2	100	45	315	42	—	—	—	46	⑫	×	×		
B-2-7	E.Q. Swell (EV5)	—	—	—	—	35	52	—	—	—	—	—	—	—	—	10	4	6	87	45	301	42	—	—	—	51	⑮	×	×		
B-2-8	Volume Pedal (EV5)	—	—	—	—	100	20	—	—	—	—	—	—	—	—	4	18	6	70	52	267	52	28	29	100	55	57	52	⑰	×	×
B-3-1	Dist. Pedal (EV5)	—	—	—	—	61	15	—	—	—	53	85	—	—	—	7	16	17	67	64	257	52	—	—	—	40	⑪	×	×		
B-3-2	Delay Time (EV5)	—	—	—	—	51	43	—	—	—	—	—	—	—	—	10	4	12	86	100	267	56	32	49	100	86	59	40	⑳	×	×
B-3-3	F. back Level (EV5)	—	—	—	—	74	45	88	81	×	—	—	—	—	—	7	9	6	86	100	267	85	—	—	—	18	㉑	×	×		
B-3-4	Fantasy (EV5)	—	—	—	—	100	80	—	—	—	—	—	20	100	100	0	10	-5	100	60	400	55	60	70	100	10	0	30	⑮	×	×
B-3-5	Lead Guitar 1	—	—	—	—	—	—	58	95	○	—	—	—	—	—	11	7	33	70	53	308	55	—	—	—	26	—	×	×		
B-3-6	Lead Guitar 2	—	—	—	—	87	36	53	61	○	—	—	—	—	—	21	13	20	60	52	276	53	7	38	100	78	0	50	—	×	×
B-3-7	Lead Guitar 3	0	65	48	U	—	—	—	—	—	50	90	—	—	—	8	9	16	71	54	281	53	—	—	—	60	—	×	×		
B-3-8	Lead Guitar 4	—	—	—	—	100	50	50	50	×	—	—	—	—	—	30	50	30	100	—	—	—	40	40	70	5	0	8	—	×	×
B-4-1	Lead Guitar 5	—	—	—	—	—	—	—	—	—	100	30	—	—	—	0	15	0	100	35	350	60	—	—	—	40	—	×	×		
B-4-2	Mellow Lead	—	—	—	—	79	78	—	—	—	—	—	—	—	—	11	-7	7	70	59	284	52	26	37	92	35	31	33	—	×	×
B-4-3	HEAVY METAL 1	—	—	—	—	—	—	—	—	—	50	89	—	—	—	15	3	8	70	55	307	53	8	12	100	2	60	40	—	×	×
B-4-4	HEAVY METAL 2	—	—	—	—	92	26	—	—	—	66	90	—	—	—	9	-3	15	60	72	40	36	—	—	—	71	—	×	×		
B-4-5	HEAVY METAL 3	0	69	40	U	—	—	—	—	—	50	90	—	—	—	40	20	50	100	—	—	—	0	5	70	5	0	15	—	×	×
B-4-6	Rythm Cutting 1	—	—	—	—	83	84	—	—	—	—	—	20	80	90	15	-5	0	65	—	—	—	—	—	—	28	—	×	×		
B-4-7	Rhythm Cutting 2	—	—	—	—	89	75	—	—	—	—	—	—	—	—	15	5	0	64	—	—	—	28	65	100	68	0	28	—	×	×
B-4-8	Rock Out I	—	—	—	—	71	20	—	—	—	53	85	—	—	—	-1	20	17	70	59	300	54	23	17	100	88	27	35	—	×	×
B-5-1	Tune Up?	—	—	—	—	100	100	—	—	—	—	—	—	—	—	20	10	-3	73	74	251	57	52	40	75	100	62	19	—	×	×
B-5-2	Southern Rock	—	—	—	—	100	31	100	0	×	—	—	—	—	—	20	4	-2	75	58	150	44	—	—	—	—	24	—	×	×	
B-5-3	“Wah-ed”Lead	57	31	43	U	15	33	100	90	×	—	—	—	—	—	20	4	-2	70	65	248	44	—	—	—	—	22	—	×	×	
B-5-4	Chorus Over tone	—	—	—	—	80	54	63	32	○	—	—	—	—	—	10	8	20	65	55	0	51	33	45	100	100	60	24	—	×	×
B-5-5	60’s Tremolo	—	—	—	—	40	56	—	—	—	—	—	—	—	—	18	0	0	100	64	90	57	61	73	100	61	0	63	—	×	×
B-5-6	60’s Metal	—	—	—	—	40	21	—	—	—	38	65	—	—	—	7	11	-1	100	64	90	57	61	73	100	61	0	33	—	×	×
B-5-7	Tube Overdrive	—	—	—	—	64	33	100	51	×	—	—	—	—	—	20	4	6	70	52	225	51	24	29	68	85	28	23	—	×	×
B-5-8	Blaster I	—	—	—	—	47	30	66	86	○	—	—	—	—	—	-1	10	20	80	56	449	51	29	26	100	100	25	22	—	×	×
B-6-1	Tekno Guitar	—	—	—	—	64	64	—	—	—	—	—	—	—	—	20	-4	-2	70	56	250	51	23	52	100	35	33	42	—	×	×
B-6-2	Chorus Strat	—	—	—	—	65	78	—	—	—	—	—	—	—	—	6	11	-6	70	47	316	51	31	61	100	74	0	44	—	×	×
B-6-3	Passing Phase	—	—	—	—	100	27	—	—	—	—	—	38	52	64	20	20	-4	70	49	200	51	—	—	—	—	54	—	×	×	
B-6-4	Funky I	93	41	44	U	100	30	—	—	—	—	—	—	—	—	20	13	0	70	49	175	50	—	—	—	—	54	—	×	×	
B-6-5	Phasorus†	—	—	—	—	100	62	—	—	—	—	—	38	50	62	20	8	0	70	49	250	51	29	26	100	19	53	54	—	×	×
B-6-6	Slightly Dirty	—	—	—	—																										

GP-8 プリセット・セッティング(グループA)/GP-8 PRESET SETTING(GroupA)

*工場出荷時には以下の設定が記憶されています。/ *The GP-8's parameters are set as shown below at the manufacturer.

G-B-N	NAME	D.FILTER				COMP		TURBO OD			DIST		PHASER			EQUARIZER				D.DELAY			DIGITAL CHORUS								
		SNS	FRQ	Q	UD	ATK	SUS	TON	DRY	T	TON	DST	RAT	DEP	RES	HI	MID	LOW	OUT	LEV	DTIM	FBK	RAT	DEP	LEV	PRE	FBK	MST	EV	EX1	EX2
		①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱	⑲	⑳	㉑	㉒	㉓	㉔	㉕	㉖	㉗			
A-1-1	Tune Up?	—	—	—	—	100	100	—	—	—	—	—	—	—	20	10	-3	73	74	251	57	52	40	75	100	62	19	—	×	×	
A-1-2	Rock Out !	—	—	—	—	71	20	—	—	—	51	85	—	—	-6	20	17	70	62	300	55	26	15	100	65	27	35	—	×	×	
A-1-3	Funky !	93	41	44	U	100	30	—	—	—	—	—	—	—	20	13	0	70	49	175	50	—	—	—	—	—	54	—	×	×	
A-1-4	Passing Phase	—	—	—	—	100	27	—	—	—	—	—	38	52	64	20	20	-4	68	49	200	51	—	—	—	—	54	—	×	×	
A-1-5	Lead Guitar 2	—	—	—	—	87	36	53	61	○	—	—	—	—	21	13	20	60	52	276	53	7	38	100	78	0	50	—	×	×	
A-1-6	Mellow Lead	—	—	—	—	79	78	—	—	—	—	—	—	—	11	-7	7	70	59	284	52	26	37	92	35	31	33	—	×	×	
A-1-7	HEAVY METAL 1	—	—	—	—	—	—	—	—	—	50	89	—	—	15	3	8	70	55	307	53	8	12	100	2	60	40	—	×	×	
A-1-8	60's Tremolo	—	—	—	—	40	56	—	—	—	—	—	—	—	18	0	0	100	64	90	57	61	73	100	61	0	63	—	×	×	
A-2-1	Chorused Wah	100	69	71	U	86	82	—	—	—	—	—	—	—	—	—	—	50	238	47	31	49	100	0	41	47	—	×	×		
A-2-2	Country Pickin	—	—	—	—	0	13	—	—	—	—	—	—	—	20	4	-13	100	43	206	48	—	—	—	—	—	70	—	×	×	
A-2-3	Blaster !	—	—	—	—	47	30	66	86	○	—	—	—	—	-1	10	20	80	56	449	51	29	26	100	100	25	22	—	×	×	
A-2-4	60's Fuzz Tone	—	—	—	—	—	—	54	100	○	100	0	—	—	6	0	1	100	68	121	31	—	—	—	—	—	32	—	×	×	
A-2-5	Chorus Strat	—	—	—	—	65	78	—	—	—	—	—	—	—	6	11	-6	70	47	316	51	31	61	100	74	0	44	—	×	×	
A-2-6	Vocoder Guitar	—	—	—	—	0	32	—	—	—	—	—	—	—	8	20	-8	65	62	70	37	30	0	100	73	65	50	—	×	×	
A-2-7	Doubled Strat	—	—	—	—	86	67	—	—	—	—	—	—	—	-6	6	1	100	74	40	56	40	56	100	100	0	35	—	×	×	
A-2-8	Southern Rock	—	—	—	—	100	31	100	0	×	—	—	—	—	20	4	-2	75	58	150	44	—	—	—	—	—	24	—	×	×	
A-3-1	Fuzzy Heart	—	—	—	—	—	—	44	100	○	—	—	—	—	0	0	-2	65	47	318	46	2	43	100	100	1	40	—	×	×	
A-3-2	Filter Repeat	82	65	69	D	0	25	—	—	—	—	—	—	—	—	—	—	73	315	28	—	—	—	—	—	—	78	—	×	×	
A-3-3	Lead Guitar 3	0	65	48	U	—	—	—	—	—	50	90	—	—	8	9	16	71	54	281	53	—	—	—	—	—	60	—	×	×	
A-3-4	Underwater?	94	19	77	D	88	68	—	—	—	—	—	100	89	0	6	14	0	100	57	125	43	41	85	100	72	55	100	—	×	×
A-3-5	Chorus Overtone	—	—	—	—	80	54	63	32	○	—	—	—	—	10	8	20	65	55	272	51	33	53	100	100	60	21	—	×	×	
A-3-6	Tube Overdrive	—	—	—	—	64	33	100	51	×	—	—	—	—	20	4	6	70	52	225	51	24	29	68	85	28	23	—	×	×	
A-3-7	60's Metal	—	—	—	—	40	21	—	—	—	38	65	—	—	7	11	-1	100	64	90	57	61	73	100	61	0	33	—	×	×	
A-3-8	Rhythm Cutting 1	—	—	—	—	83	84	—	—	—	—	—	20	80	90	15	-5	0	65	—	—	—	—	—	—	—	28	—	×	×	
A-4-1	Wah Pedal (EV5)	0	95	100	U	100	29	—	—	—	—	—	—	—	20	12	0	100	49	257	52	—	—	—	—	—	59	②	×	×	
A-4-2	Phaser Rate (EV5)	—	—	—	—	100	38	—	—	—	—	—	70	52	80	20	6	-2	100	45	315	42	—	—	—	—	—	46	⑫	×	×
A-4-3	E.O.Swell (EV5)	—	—	—	—	35	52	—	—	—	—	—	—	—	10	4	6	87	45	301	42	—	—	—	—	—	51	⑩	×	×	
A-4-4	Volume Pedal (EV5)	—	—	—	—	100	20	—	—	—	—	—	—	—	4	18	6	70	52	267	52	28	29	100	55	57	52	⑦	×	×	
A-4-5	Dist.Pedal (EV5)	—	—	—	—	61	15	—	—	—	53	85	—	—	7	16	17	67	64	257	52	—	—	—	—	—	40	⑪	×	×	
A-4-6	Delay Time (EV5)	—	—	—	—	51	43	—	—	—	—	—	—	—	10	4	12	86	100	267	56	32	49	100	86	59	40	⑳	×	×	
A-4-7	F.back Level (EV5)	—	—	—	—	74	45	88	81	×	—	—	—	—	7	9	6	86	100	267	85	—	—	—	—	—	18	㉑	×	×	
A-4-8	Fantasy (EV5)	—	—	—	—	100	80	—	—	—	—	—	20	100	100	0	10	-5	100	60	400	55	60	70	100	10	0	30	⑩	×	×
A-5-1	"Wah-ed"Lead	57	31	43	U	15	33	100	90	×	—	—	—	—	20	4	-2	70	65	248	44	—	—	—	—	—	22	—	×	×	
A-5-2	Phasorus*	—	—	—	—	100	62	—	—	—	—	—	38	50	62	20	8	0	70	49	250	51	29	26	100	19	53	54	—	×	×
A-5-3	Heavy Background	—	—	—	—	—	—	73	33	○	—	—	—	—	3	8	11	65	49	237	44	2	43	100	100	1	45	—	×	×	
A-5-4	Phased Delay	—	—	—	—	87	89	—	—	—	—	—	16	75	100	—	—	—	52	407	61	—	—	—	—	—	26	—	×	×	
A-5-5	Straight Ahead	—	—	—	—	89	14	—	—	—	—	—	—	—	0	20	-3	70	39	233	45	29	26	100	100	28	60	—	×	×	
A-5-6	Metal Delay	—	—	—	—	84	25	—	—	—	35	100	—	—	4	20	20	65	66	441	0	23	26	55	0	0	45	—	×	×	
A-5-7	Tubular Rock	—	—	—	—	73	6	72	97	○	—	—	—	—	-2	20	15	65	78	56	61	65	71	100	100	57	27	—	×	×	
A-5-8	Synced Res/Dly	—	—	—	—	86	36	27	79	○	—	—	52	100	41	20	8	3	100	74	409	60	—	—	—	—	—	36	—	×	×
A-6-1	Lead Guitar 1	—	—	—	—	—	—	58	95	○	—	—	—	—	11	7	33	70	53	308	55	—	—	—	—	—	26	—	×	×	
A-6-2	Slightly Dirty	—	—	—	—	89	13	97	9	×	—	—	—	—	20	18	9	65	46	233	45	29	26	68	19	28	25	—	×	×	
A-6-3	Jazz Standard	—	—	—	—	0	27	—	—	—	—	—	—	—	-10	-1	20	100	50	40	60	—	—	—	—	—	76	—	×	×	
A-6-4	Modulated Lead	—	—	—	—	100	25	93	100	×	—	—	—	—	4	10	8	60	65	401	53	26	100	100	100	62	40	—	×	×	
A-6-5	Rhythm Cutting 2	—	—	—	—	89	75	—	—	—	—	—	—	—	15	5	0	64	—												

4.DISTORTION**Distortion**

Feature : This allows all sorts of distortion sounds from melow and soft to hard distortion.

●TONE

This controls the timbre of sound.

PARAMETER
TONE

VALUE
0~100

Higher value emphasizes higher frequencies, producing clearer sound.

●DIST (Distortion)

This sets the depth of the distortion, and meanwhile, the sustain time.

PARAMETER
DIST

VALUE
0~100

Higher value deepens the distortion effect, increasing the sustain time.

5. PHASER

Phaser

Feature : Wide variety of sharp phasing effects can be obtained ; from extremely low to high rate. Resonance emphasizes the phasing effect.

● RATE

This adjusts the rate of the phasing effect.

PARAMETER
RATE

VALUE
0~100

Higher value quickens the rate.

● DEPTH

This adjusts the depth of the phasing effect.

PARAMETER
DEPTH

VALUE
0~100

Higher value deepens the effect.

● RESONANCE

This adjusts the amount of the feedback.

PARAMETER
RESONANCE

VALUE
0~100

Higher value emphasizes the phasing effect more intensively, creating more characteristic effect.

6.EQUALIZER**Equalizer**

Feature : A three band equalizer.

● **HI LEVEL (High Level)**

This adjusts the volume of treble.

PARAMETER
HI.LEVEL

VALUE
-50~+50

"-" = Cuts (=weakens) the treble sound.

"+" = Boosts (=emphasizes) the treble sound.

● **MID LEVEL (Middle Level)**

This adjusts the volume of middle sounds.

PARAMETER
MID.LEVEL

VALUE
-50~+50

"-" = Cuts (=weakens) the middle sound.

"+" = Boosts (=emphasizes) the middle sound.

● **LO LEVEL (Low Level)**

This adjusts the volume of bass.

PARAMETER
LO.LEVEL

VALUE
-50~+50

"-" = Cuts (=weakens) the bass sound.

"+" = Boosts (=emphasizes) the bass sound.

● **OUT LEVEL**

This adjusts the volume of the equalized sound.

PARAMETER
OUT LEVEL

VALUE
0~100

Higher volume increases the volume.

*Boosting sound may cause distortion. To resolve this,
lower the output level.

7.DIGITAL DELAY

Digital Delay

Feature: The maximum delay time is 1000msec, and frequency response 12kHz
(+0dB, -3dB).

● E.LEVEL (Effect Level)

This adjusts the mixing level of the delay and direct sounds.

PARAMETER
E.LEVEL

VALUE
0~100

Higher value increases the level of the delay sound. At "100", the delay sound is equal to the direct sound.

● D.TIME (Delay Time)

This adjusts the delay time.

PARAMETER
D.TIME

VALUE
0ms↔1000ms

Delay time can be set in 1ms step.

● F.BACK (Feedback)

This adjusts the number of times of delay repeats.

PARAMETER
F.BACK

VALUE
0~100

Higher value increases the number of the repeats.
At "0", a single delay is obtained.

8.DIGITAL CHORUS Digital Chorus

Feature: Twin outputs type chorus circuits allow spacious chorus. Ideal chorus modulation is obtained owing to its digital modulation system.

● RATE

This adjusts the rate of the chorus modulation.

PARAMETER	VALUE
RATE	0~100

Higher value quickens the modulation rate.

● DEPTH

This adjusts the depth of the chorus modulation.

PARAMETER	VALUE
DEPTH	0~100

Higher value deepens the modulation.

● E.LEVEL (Effect Level)

This adjusts the mixing level of the effect and direct sounds.

PARAMETER	VALUE
E.LEVEL	0~100

Higher value increases the level of the effect sound. At "0", only the direct sound is obtained (no chorus effect). At "70", the level of the effect sound is equal to the direct sound.

● PRE DELAY

This adjusts the of the short delay effect which comes on before the chorus effect.

PARAMETER	VALUE
PRE DELAY	0~100

Higher value increases the time, eventually creating doubling effect.

● F.BACK (Feedback)

This adjusts the feedback amount of the chorus effect.

PARAMETER	VALUE
F.BACK	0~100

Higher value increases the feedback amount, creating flanger like effect.

OTHER PARAMETERS

The GP-8 features the following parameters in each Patch as well as the parameters of effects so far described.

MASTER VOLUME

Master Volume

This controls the volume of effect sound.

PARAMETER
LEVEL

VALUE
0~100

Higher value increases the volume of the effect sound.

EV-5 PARAMETER

EV-5 Parameter

This selects the parameter to be controlled by the expression pedal EV-5.

VALUE

Any parameter of the turned-on effects.

EXT CONTROL OUT1

EXT CONTROL OUT 1

EXT CONTROL OUT2

EXT CONTROL OUT 2

These determine the ON/OFF of the external device (such as BOSS Micro Studio Series).

VALUE
OFF↔ON

NAME EDIT

Name Edit

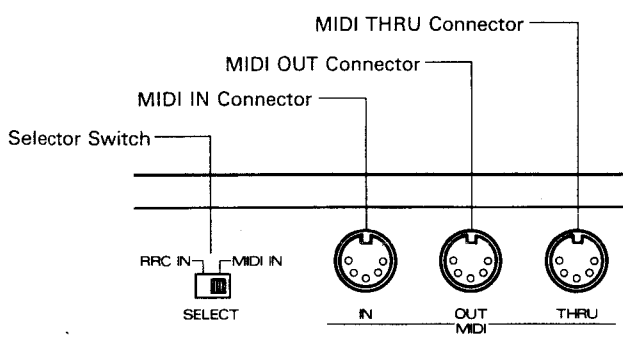
This is for naming the sound you have made.

NAME

5 MIDI

1. MIDI CONNECTORS

The GP-8 has three MIDI Connectors as follows.



● MIDI IN Connector

To change Patches on GP-8 by operating an external MIDI device such as a MIDI keyboard or MIDI sequencer, connect the MIDI OUT of the external device to the MIDI IN of the GP-8.

* The MIDI IN connector and the Foot Controller cannot be used at the same time. When using the MIDI IN connector, set the Select Switch on the GP-8 to the MIDI IN position.

● MIDI OUT Connector

To send Program Change messages (Patch selection messages) to an external MIDI device, connect the MIDI OUT of the GP-8 to the MIDI IN of the external device.

* The MIDI OUT Connector does not send the MIDI signals fed into the MIDI IN.

● MIDI THRU Connector

Through the MIDI THRU connector, the exact copy of the MIDI signal fed into the MIDI IN is sent out. Therefore, more than one MIDI device can be controlled by one device at the same time.

* Technically speaking, as many MIDI devices can be controlled through the MIDI THRU connectors. But it is not the case in practice; for connecting more than three devices, use the MIDI Output Selector MPU-105.

2. MIDI CHANNEL AND OMNI ON/OFF

To set the MIDI channel and OMNI ON or OFF, use the MIDI Button instead of the Edit Button. Other operations are the same as "Editing Parameters" on page 10.

● MIDI CHANNEL

This sets the MIDI channel. Transmit and receive channels cannot be set to different ones.

MIDI CHANNEL	=	1
1-16		

● OMNI ON/OFF

OMNI ON mode receives the MIDI messages sent on all the channels whatever MIDI channel is currently set.

OMNI ON/OFF	=	ON
ON/OFF		

3. DATA TRANSFER

The data written in the GP-8 can be transferred to another GP-8 or to a MIDI sequencer by means of Roland MIDI System Exclusive messages.

Sending data is called Bulk Dump, and reading data is called Bulk Load.

a) Bulk Dump

First, set the MIDI channel of the GP-8 to the same number as that of the receive MIDI device. Next, push the MIDI Button and rotate the Alpha Dial until the Display responds as shown below. Then push the Value Button and select either CURRENT or ALL with the Alpha Dial, then push the MIDI Button. The relevant data (depending which of CURRENT or ALL is selected) will be transferred to the external device.

BULK DUMP
OFF
OFF/CURRENT/ALL

CURRENT : Transfers the data of the Patch currently selected.

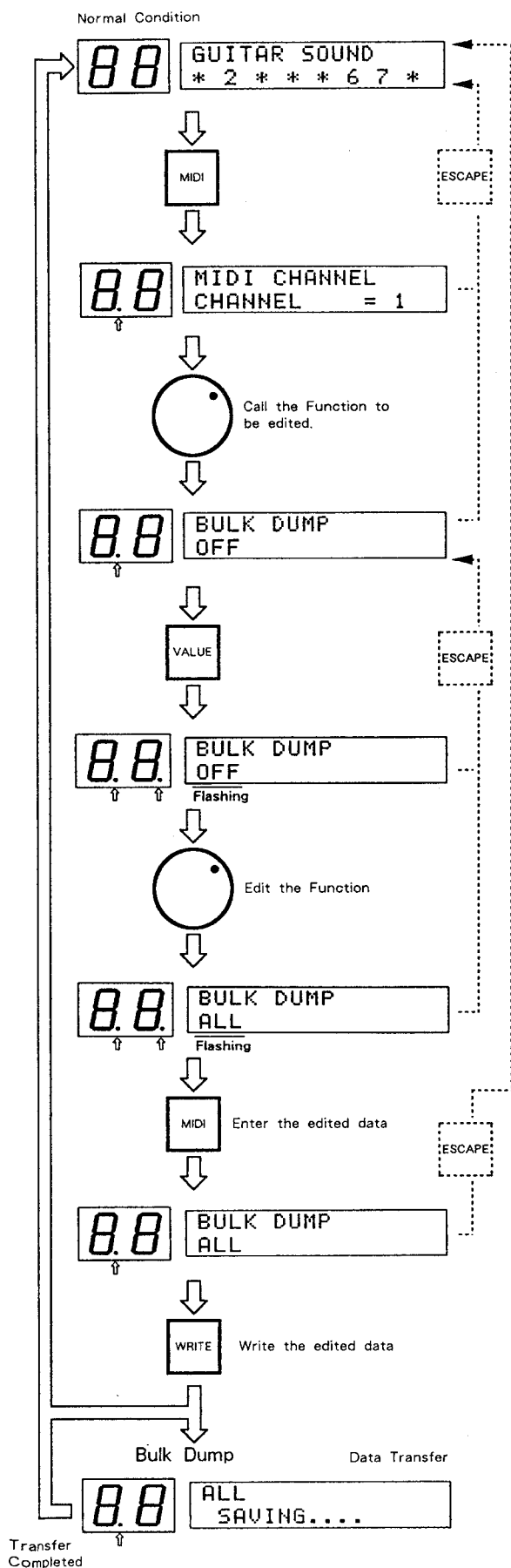
ALL : Transfers all the 128 Patches.

b) Bulk Load

The data transmitted from the external MIDI device will be automatically bulk-loaded into the GP-8 as Exclusive message, rewriting the data previously written in the GP-8. During Bulk-loading, the Display shows "Ld" (Load).

*When a Patch is sent from a transmitter (=in CURRENT mode) to the GP-8, the same Patch number will be replaced with that Patch.

MIDI Operation



4. PATCH SELECTION WITH MIDI

The Patches on the GP-8 can be externally changed with the Program Change messages sent from the connected MIDI device.

***In this case, set the Selector Switch on the rear panel of the GP-8 to the MIDI IN position.**

The Program Change numbers correspond to the Patch Numbers (Group/Bank/Number) of the GP-8 as shown below.

Group	Number Bank	1	2	3	4	5	6	7	8
A	1	1	2	3	4	5	6	7	8
	2	9	10	11	12	13	14	15	16
	3	17	18	19	20	21	22	23	24
	4	25	26	27	28	29	30	31	32
	5	33	34	35	36	37	38	39	40
	6	41	42	43	44	45	46	47	48
	7	49	50	51	52	53	54	55	56
	8	57	58	59	60	61	62	63	64
B	1	65	66	67	68	69	70	71	72
	2	73	74	75	76	77	78	79	80
	3	81	82	83	84	85	86	87	88
	4	89	90	91	92	93	94	95	96
	5	97	98	99	100	101	102	103	104
	6	105	106	107	108	109	110	111	112
	7	113	114	115	116	117	118	119	120
	8	121	122	123	124	125	126	127	128

When the Patches on the GP-8 are changed, the corresponding Program Change number is sent from the MIDI OUT.

5. MIDI Control Change

MIDI Control Change messages work exactly the same as an expression pedal (EV-5) connected to the FC-100 or a control pedal (page 14).

EV-5 Control Change 16

Control Pedal Control Change 80

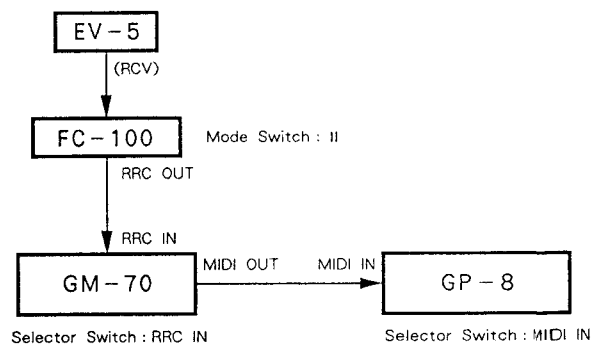
In other words, using a MIDI device which can send Control Change messages 16 and 80, you can control various parameters, e.g. change the volume or mute the sound.

The following is an example.

►Controlling the GP-8 using the FC-100 connected to the GM-70

When the GM-70 is controlling the GP-8, both the GM-70 and GP-8 can be controlled by one FC-100. The Patches on both the GP-8 and the GM-70 can be simultaneously changed by the FC-100, and the GP-8 can be controlled by a foot controller. Do as follows:

1.Set up the devices as shown below.



2.Set the MIDI channels of the GM-70 and the GP-8 to the same number.

3.Using the Control Assign function of the GM-70, assign Control Change 16 (General Controller 1) to RCV and Control Change 80 (General Controller 5) to RSW.

Now, the Patches on both the GP-8 and the GM-70 can be changed by the FC-100, and the GP-8 can be controlled by a foot controller.

6 SPECIFICATIONS

● Built-in Effects

1. Dynamic Filter

Sens
Cutoff Frequency
Q Control
Down/Up

2. Compressor

Attack
Sustain

3. Turbo Overdrive

Tone
Drive
Turbo (ON/OFF)

4. Distortion

Tone
Distortion

5. Phaser

Rate
Depth
Resonance

6. Equalizer

High Level
Middle Level
Low Level
Out Level

7. Digital Delay

Effect Level
Delay Time
Feedback

8. Digital Chorus

Rate
Depth
Effect Level
Pre-delay
Feedback

● Memory Capacity

128 Patches (including names) Back-up

● Edit

31 Parameters and Names (including Effect ON/OFF)

● Panel Switches and Knobs

Edit
Value
MIDI
Copy
Escape
Group A/B
Bank
Number 1-8
Alpha Dial

● Indicators

Group A
Group B

● Display

Bank
Number
Liquid Crystal Display (16 digit, two line, back-lit)

● Rear Panel (Connectors and a Switch)

Input
Output A (Monaural)
Output B
Line Out A (Monaural)
Line Out B
External Control Out 1
External Control Out 2
Send
Return
MIDI IN
MIDI OUT
MIDI THRU
Selector Switch
RRC IN (6P-DIN, with lock)

[Electrical Characteristic]

● Input

Input Level.....-20dBm
Input Impedance.....1MΩ

● Output and Line Out

Output Level (Master Volume 70).....-20dBm
Output Impedance.....2kΩ
Output Load Impedance.....Over 10kΩ

● Effect Send

Output Level (Rated).....-20dBm
Output Load Impedance.....Over 10kΩ

● Effect Return

Input Level (Rated).....-20dBm
Input Impedance.....1MΩ

● Compressor

Compression Range.....35dB

● Equalizer

High Level.....±15dB
Middle Level.....±15dB
Low Level.....±15dB

● Digital Delay

Analog logarithmic compression and 12 bit quantizing system
Delay Time.....0-1000ms
Frequency Characteristic
.....40Hz to 12kHz (+0dB, -3dB)

● Digital Chorus

Analog logarithmic compression and 12 bit quantizing system
Digital Modulation
Sampling Frequency.....50kHz
Frequency Characteristic
.....40Hz to 15kHz (+0dB, -3dB)

● Consumption : 34W

[Others]

● Dimensions

482 (W) × 282 (D) × 44 (H) mm/
19" × 11-1/8" × 1-3/4"

● Weight : 4kg/8lb 13oz

● Accessories

Owner's Manual
Guide Book for MIDI

● Options

Foot Controller FC-100
Expression Pedal EV-5

SETTING MEMO

Group		Bank		Number	
Effect		Parameter			Value
1. DYNAMIC FILTER	SENS	Sensitivity			
	CUTOFF FREQ	Cutoff Frequency			
	Q	Q Control			
	DOWN/UP	Down/Up			
2. COMPRESSOR	ATTACK	Attack			
	SUSTAIN	Sustain Time			
3. TURBO OVER DRIVE	TONE	Tone			
	DRIVE	Drive			
	TURBO OFF/ON	Turbo Off/On			
4. DISTORTION	TONE	Tone			
	DIST	Distortion			
5. PHASER	RATE	Rate			
	DEPTH	Depth			
	RESONANCE	Resonance			
6. EQUALIZER	HI LEVEL	High Level			
	MID LEVEL	Middle Level			
	LO LEVEL	Low Level			
	OUT LEVEL	Output Level			
7. DIGITAL DELAY	E. LEVEL	Effect Level			
	DELAY TIME	Delay Time			
	F. BACK	Feedback			
8. DIGITAL CHORUS	RATE	Rate			
	DEPTH	Depth			
	E. LEVEL	Effect Level			
	PRE DELAY	Pre Delay			
	F. BACK	Feedback			

MASTER VOLUME	
EV-5 PARAMETER	
EXT CONTROL OUT 1	
EXT CONTROL OUT 2	
NAME EDIT	

IF YOUR GP-8 IS IN TROUBLE

If no sound is heard.

- ☐ Check if the connection is correctly made as shown in "CONNECTION" on page 7.
- ☐ Check if the GP-8 and the amplifier are turned on.
- ☐ Check if the volume of the amplifier is not turned down.
- ☐ Check if the connection cable is not damaged.
- ☐ Check if the output level of the equalizer or the Master Volume is set to "0".
- ☐ Check if "EV-5 Parameter" is set to "Equalizer Out Level" or "Master Volume" with the EV-5's pedal returned to the original position (=lifted).
- ☐ Check if the external device connected to the Send/Return Jack is working properly.

You cannot change Patches with the buttons on the front panel.

- ☐ Check if a decimal is not lit in the Patch Display.

You cannot change Patches with the FC-100.

- ☐ Check if the correct cable is used for connection.
- ☐ Check if the RRC Cable is securely connected.
- ☐ Check if the Selector Switch is set to the RRC IN position.

The control pedal of the FC-100 does not work.

- ☐ Check if the Mode Selector Switch on the FC-100 is set to the MODE I position.

The GP-8 does not function with MIDI.

- ☐ Check if the Selector Switch on the GP-8 is set to the MIDI IN position.
- ☐ Check if the MIDI channel of the GP-8 is set to the same number to that of the connected device.

Function...		Transmitted	Recognized	Remarks
Basic Channel	Default	×	1-16	Memorized
	Changed	×	1-16	
Mode	Default	×	OMNI ON/OFF	Memorized
	Messages	×	×	
	Altered	*****	×	
Note Number	True Voice	×	×	
		*****	×	
Velocity	Note ON	×	×	
	Note ON	×	×	
After Touch	Key's	×	×	
	Ch's	×	×	
Pitch Bender		×	×	
Control Change	16	×	○ EV-5	
	80	×	○ Control Pedal	
Prog Change	True #	○ (0-127) *****	○ (0-127) 0-127	
System Exclusive		○	○	*
System common	Song Pos	×	×	
	Song sel	×	×	
	True	×	×	
System Real Time	Clock	×	×	
	Commands	×	×	
Aux Message	Local ON/OFF	×	×	
	All Notes OFF	×	×	
	Active Sense	×	×	
	Reset	×	×	
Note		*Bulk Dump/Bulk Load (Roland "One Way" Format)		

1. TRANSMITTED DATA

Status	Second	Third	Description
1100 nnnn	0ppp pppp		Program Change ppppppp = 0 - 127
1111 0000		1111 0111	System exclusive

2. RECOGNIZED RECEIVE DATA

Status	Second	Third	Description
1100 nnnn	0ppp pppp		Program Change ppppppp = 0 - 127
1011 nnnn	0001 0000	0vvv vvvv	Controls the parameter selected with EV-5 PARAMETER vvvvvvv=0-127
1011 nnnn	0101 0000	0vxx xxxx	Controls the Control Pedal v=1 (Control Pedal ON) v=0 (Control Pedal OFF)
1111 0000		1111 0111	System Exclusive

3. EXCLUSIVE COMMUNICATION

All exclusive communications are based on the following structure
(Roland Exclusive Format Type IV).

Byte	Description
a 1111 0000	Exclusive status
b 0100 0001	Roland ID #
c 0000 nnnn	Device-ID # = MIDI basic channel where nnnn + 1 = channel #
d 0001 0011	Model-ID # (GP-8)
e 0aaa aaaa	Command-ID #
f 0bbb bbbb	Address MSB
g 0ddd dddd	Address LSB
h 0eee eeee	Data
i 0fff ffff	Checksum
j 1111 0111	End of System Exclusive

Summed value of the all bytes between Command-ID and EOX
must be 00H (7 bits). It does not include Command-ID and EOX.

4. COMMUNICATION FORMAT

4.1 Request (One way) RQ1 11H
(Recognized only)

Byte	Description
a 1111 0000	Exclusive status
b 0100 0001	Roland ID #
c 0000 nnnn	Device-ID # = MIDI basic channel where nnnn + 1 = channel #
d 0001 0011	Model-ID # (GP-8)
e 0001 0001	Command-ID # (RQ1)
f 0aaa aaaa	Address MSB
g 0ccc cccc	Address LSB
h 0ddd dddd	Size MSB
i 0eee eeee	Size LSB
j 0fff ffff	Checksum
k 1111 0111	End of System Exclusive

4.2 Data set (One way) DT1 12H
(Transmitted and recognized)

Byte	Description
a 1111 0000	Exclusive status
b 0100 0001	Roland ID #
c 0000 nnnn	Device ID # = MIDI basic channel where nnnn + 1 = channel #
d 0001 0011	Model-ID # (GP-8)
e 0001 0010	Command-ID # (DT1)
f 0aaa aaaa	Address MSB
g 0bbb bbbb	Address LSB
h 0ccc cccc	Data
i 0ddd dddd	Checksum
j 1111 0111	End of System Exclusive

Notes :

Data of one parameter is sent at one time.

Data of only one parameter is recognized at one time.

5. ADDRESS MAPPING OF PARAMETERS

Address of parameter

0000 Temporary parameter

0 0000 aaaa	EFFECT ON/OFF (MSB)	
*BIT0 -->	PHASER	(0=OFF,1=ON)
*BIT1 -->	EQUALIZER	(0=OFF,1=ON)
*BIT2 -->	DELAY	(0=OFF,1=ON)
*BIT3 -->	CHORUS	(0=OFF,1=ON)
1 0000 bbbb	EFFECT ON/OFF (LSB)	
*BIT0 -->	D.FILTER	(0=OFF,1=ON)
*BIT1 -->	COMPRESSOR	(0=OFF,1=ON)
*BIT2 -->	TURBO O.D	(0=OFF,1=ON)
*BIT3 -->	DISTORTION	(0=OFF,1=ON)

DYNAMIC FILTER

2 0aaa aaaa	SENS	(0-100)
3 0aaa aaaa	CUTOFF FREQ	(0-100)
4 0aaa aaaa	Q	(0-100)
5 0aaa aaaa	UP/DOWN	(0=DOWN,100=UP)

COMPRESSOR

6 0aaa aaaa	ATTACK	(0-100)
7 0aaa aaaa	SUSTAIN	(0-100)

TURBO OVER DRIVE

8 0aaa aaaa	TONE	(0-100)
9 0aaa aaaa	DRIVE	(0-100)
0A 0aaa aaaa	TURBO ON/OFF	(0=OFF,100=ON)

DISTORTION

0B 0aaa aaaa	TONE	(0-100)
0C 0aaa aaaa	DIST	(0-100)

PHASER

0D 0aaa aaaa	RATE	(0-100)
0E 0aaa aaaa	DEPTH	(0-100)
0F 0aaa aaaa	RESONANCE	(0-100)

EQUALIZER

10 0aaa aaaa	H.LEVEL	(0-100)
11 0aaa aaaa	MID.LEVEL	(0-100)
12 0aaa aaaa	LO.LEVEL	(0-100)
13 0aaa aaaa	OUT LEVEL	(0-100)

DIGITAL DELAY

14 0aaa aaaa	E.LEVEL	(0-100)
15 0000 0aaa	D.TIME (MSB)	(0-1000)
16 0bbb bbbb	D.TIME (LSB)	
17 0aaa aaaa	F.BACK	(0-100)

DIGITAL CHORUS

18 0aaa aaaa	RATE	(0-100)
19 0aaa aaaa	DEPTH	(0-100)
1A 0aaa aaaa	E.LEVEL	(0-100)
1B 0aaa aaaa	PRE DELAY	(0-100)
1C 0aaa aaaa	F.BACK	(0-100)
1D 0aaa aaaa	MASTER VOLUME	(0-100)
1E 000a aaaa	EV-5 PARAMETER	(0-27) ; 0=OFF
1F 0aaa aaaa	EXT CONTROL OUT1	(0=OFF,10=ON)
20 0aaa aaaa	EXT CONTROL OUT2	(0=OFF,10=ON)
21 0aaa aaaa	NAME (1)	(32-127)
22 0aaa aaaa	NAME (2)	(32-127)
23 0aaa aaaa	NAME (3)	(32-127)
24 0aaa aaaa	NAME (4)	(32-127)
25 0aaa aaaa	NAME (5)	(32-127)
26 0aaa aaaa	NAME (6)	(32-127)
27 0aaa aaaa	NAME (7)	(32-127)
28 0aaa aaaa	NAME (8)	(32-127)
29 0aaa aaaa	NAME (9)	(32-127)
2A 0aaa aaaa	NAME (10)	(32-127)
2B 0aaa aaaa	NAME (11)	(32-127)
2C 0aaa aaaa	NAME (12)	(32-127)
2D 0aaa aaaa	NAME (13)	(32-127)
2E 0aaa aaaa	NAME (14)	(32-127)
2F 0aaa aaaa	NAME (15)	(32-127)
30 0aaa aaaa	NAME (16)	(32-127)
31 0000 0000	End of String	(0)